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THE FAULKNER NEWSLETTER

& Yoknapatawpha Review

Vol. XIII, No. 2

April-June 1993

F&Y Conference

"The Artist" Is Theme Of 20th Meet

Discussions focusing on "Faulkner and the Artist" will be features of the 20th annual Faulkner and Yoknapatawpha Conference August 1-6 at the University of Mississippi.

The 1993 conference will begin on Sunday, August 1, with a reception at University Museums for the opening of an exhibition, "Glennray Tutor's North Mississippi." The conference will conclude on Friday, August 6, with a reception at Oxford's Ammadelle (c1859), the Italianate home designed by Calvert Vaux, on North Lamar in Oxford.

The opening day of the conference will also bring announcement on the lawn of Rowan Oak of the winner of the fourth annual Faux Faulkner contest sponsored by American Airlines' *American Way* magazine in cooperation with Yoknapatawpha Press and its *Faulkner Newsletter* and the University of Mississippi. The write-alike contest, in which entrants are asked to draw on Faulkner's style, themes or plots, is coordinated by Faulkner's niece, Dean Faulkner Wells of Oxford.

This year's conference poster for the sixth year is by Oxford artist Glennray Tutor, whose new pencil and watercolor of Faulkner will also illustrate the cover of the conference program. The new Tutor is his depiction from a J. R. Cofield photo of Faulkner made in 1931 after publication of *Sanctuary*.

Dr. Ann J. Abadie, associate director of the Center for the Study of Southern Culture and of the F&Y Conference, said program highlights this year will include musical interpretations of Faulkner's works by singers and instrumentalists assembled by Michael Ching, artistic director of Opera Memphis. In addition, Gloria Baxter of Memphis State University will produce her stage adaptation of *As I Lay Dying*.

Repeat highlights of the conference this year will include a Sunday buffet supper at the home of Dr. and Mrs. M. B. Howorth Jr., across Old Taylor Road from Rowan Oak; an autograph party that evening at Square Books; a Wednesday picnic at Rowan Oak; panel discussions by Faulkner family members and friends; a slide presentation by Faulkner's nephew, J. M. Faulkner; sessions on "Teaching Faulkner" conducted by James C. Carothers, University of Kansas,

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"Stood Up" But Still Smiling



A TRIP FROM OXFORD to Los Angeles by Dean Faulkner Wells, Faulkner's niece, to "bury the hatchet" in the Faulkner-Hemingway "feud" of long ago was for naught when Hemingway's son, Jack Hemingway, failed to get to L.A. from Idaho. The hatchet burying will come later. Wells is consoled by a fellow writer Barnaby Conrad while the two served as judges in the 13th International Imitation Hemingway Competition.

Attempt to End Pappy-Papa "Feud" Flops in Los Angeles

The Ghost of Press Releases Past had risen from a shallow grave and was hovering somewhere between Oxford, Miss., and Sun Valley, Idaho.

In 1947 William Faulkner was misquoted as saying Ernest Hemingway lacked courage. Dean Faulkner Wells, niece of William, and Jack Hemingway, son of Ernest, had planned to meet at the 13th International Imitation Hemingway Competition in Los Angeles in March and shoot down the overblown feud, once and for all.

But "reconciliation" is still up in the air, because American Airlines, which was to furnish complimentary air fare for Hemingway, does not have a direct flight between Idaho and L.A. and satisfactory flight arrangements could not be concluded in time.

Doug Crichton, editor of *American Way*, the in-flight magazine of American Airlines, who had organized efforts to bring representatives of the authors' families together, said it "makes you wonder if there's not something cosmic in the air to keep the Hemingways and the Faulkners apart and putting that old trouble to rest."

Jack Hemingway, however, has promised to come to Oxford in August and "bury the hatchet" at the 20th annual Faulkner and Yoknapatawpha Conference at the University of Mississippi.

In a live radio broadcast on the Canadian Broadcasting Company network, by way of a telephone conference call, Wells and Hemingway said the so-called feud should never have happened. They agreed that the authors admired each other's work and that it was unfortunate that Faulkner and Hemingway never met and shook hands over the matter.

In *Faulkner: A Biography*, Joseph Blotner explains how the misunderstanding arose:

Faulkner had reluctantly agreed to lecture at the University of Mississippi in April 1947, on the condition that he would not be quoted. Experience with the press had made him wary of distortions. Answering a student's request to rank contemporary American authors, he applied an unyielding aesthetic standard: Which writers would risk boring or offending their readers in order to get at the truth?

Faulkner placed Thomas Wolfe first, because his courage as a writer had doomed him to the "grandest" kind of failure. Hemingway, Faulkner said, was like a poker player who held his cards close to the vest, careful not to make mistakes in style or content.

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At Ole Miss

Faulkner On Writers And Writing

(Editor's Note: Faulkner's biographers and others have reported at length on Faulkner having met six classes at the University of Mississippi in April 1947 and the furor over publicity being given to his sessions with the students. The matter is documented by A. Wigfall Green in "First Lectures at a University," from notes made by one student, Richard M. Allen, in William Faulkner of Oxford, edited by James W. Webb and Green (Louisiana State University Press, 1965), and by Joseph Blotner in Faulkner: A Biography (Random House, 1974, 1984). One person on the scene at Ole Miss that April who has not been heard from until now is Gene Roper, Jr., who was in Ole Miss public relations and serving also as a correspondent for The Commercial Appeal, the Memphis morning newspaper. Published here for the first time is his report, written the week following the April 14-17 class sessions, and sent to The Commercial Appeal, which honored a request by Ole Miss not to publish it after Faulkner had objected to publicity. Roper's article, on yellow copy paper, was kept by Paul Flowers, book editor and Greenhouse columnist for the Memphis newspaper, and is now in the William Boozer Collection.)

By GENE ROPER, JR.

University, Miss.—William Faulkner, who ordinarily shuns public assemblies like a young colt shies at snakes, established a precedent last week by not only appearing at the University of Mississippi, but by giving forth with utterances on literature—his own and others—for the open-mouthed consumption of literature students at the university.

This was a William Faulkner who could talk with authority on the field of contemporary literature, and many of the anecdotes which are told of the oft-read but seldom-seen author who lives within a couple of miles of the school went by the board as he answered questions candidly and freely, answered them to the satisfaction of his listeners and gaining stature with every statement.

This was the first opportunity that his student neighbors—who are well acquainted with Mr. Faulkner's reputation through his books and the

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A Checklist Scholars, Journalists On Faulkner

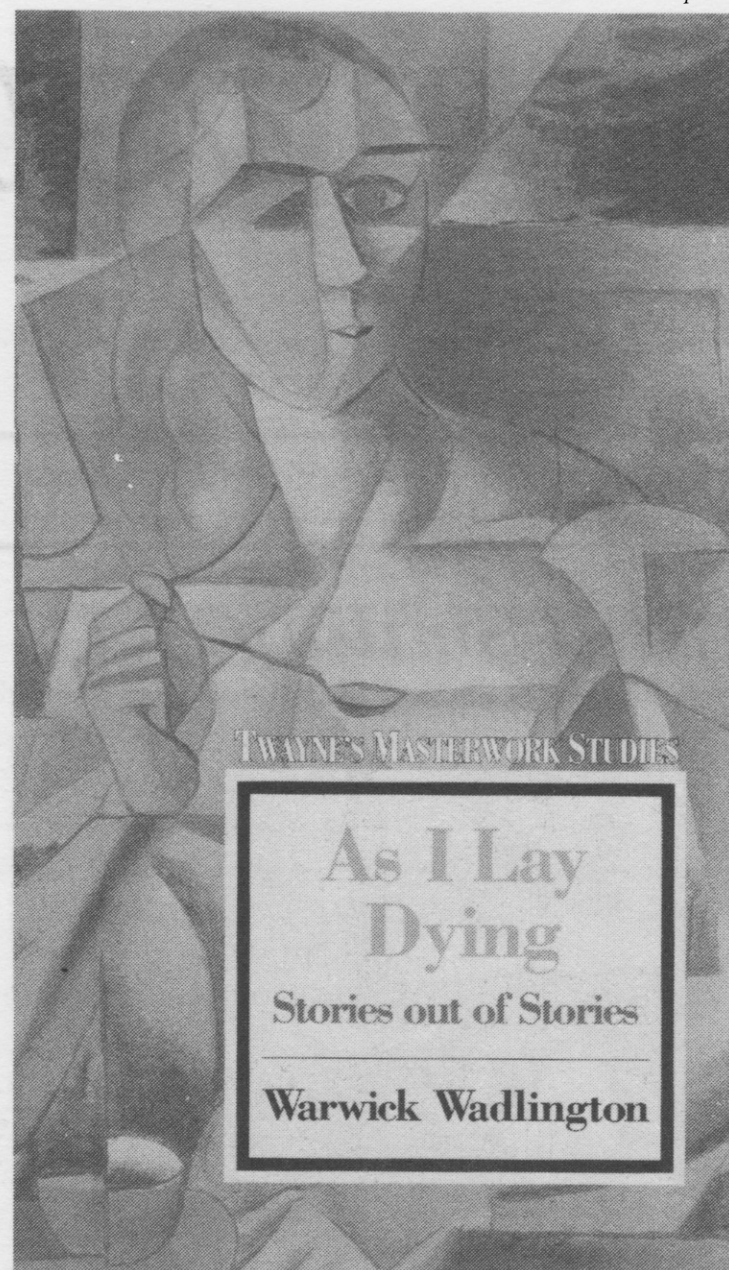
Eleven new Checklist items include a new study by Warwick Wadlington of *As I Lay Dying*, along with Faulkner and the Short Story, a collection of papers presented at the 17th annual Faulkner and Yoknapatawpha Conference, and several reports in print media that are of interest:

Chakovsky, Sergei. "The whole History of the Human Heart on the Head of a Pin": Toward Faulkner's Philosophy of Composition." One of 15 essays in *Russian Eyes on American Literature*, edited by Chakovsky and M. Thomas Inge. Jackson and Moscow: University Press of Mississippi and A. M. Gorky Institute of World Literature, 1992. Preface by Inge and introduction by Chakovsky. "In their cumulative content, Faulkner's assorted statements of opinions amount to a viable, if embryonic, philosophy of composition;...it is worth the effort of our 'constitutive consciousness,' to borrow Arthur Kinney's expression, to bridge the 'poles' of his judgments since they address some of the central problems at issue today; also..., in their dialectically integrated form, they may help us deal with Faulkner's achievement as an artist in a more concentrated and consistent fashion." Collected here are essays by Russian scholars on various writers, including Hawthorne, Melville, Twain, Eliot, O'Neill, Fitzgerald, Hemingway and Nabokov. Numerous references throughout to Faulkner. xiv + 283 pp. and notes and index. \$40.

The Faulkner Journal, Vol. VI, No. 1 (Fall 1990; published Fall 1992). John T. Matthews, editor. Essays by Mo Yan, M. Thomas Inge, Nancy Drew Taylor, Lothar Hönnighausen, Jay Watson and Keith Clark. Subscriptions are \$9 for one year (two general issues or special double issue), through Dawn Trouard, managing editor, Department of English, University of Akron, Akron, Ohio 44325-1906.

Harrington, Evans and Ann J. Abadie, eds. *Faulkner and the Short Story*. Papers read at the 17th annual Faulkner and Yoknapatawpha Conference at the University of Mississippi in 1990. Introduction by Evans Harrington. Jackson: University Press of Mississippi, 1992. Contributors are John T. Matthews, James B. Carothers, Hans H. Skei, David Minter, Carvel Collins, Susan V. Donaldson, John T. Irwin, Tao Jie, Robert H. Brinkmeyer Jr., Philip M. Weinstein, Joan Williams, Sergei Chakovsky, Maya Koreneva, Ekaterina Stetsenko, Tatiana Morozova and Tamara Denisova. xvi + 290 pp. and index. \$38.50 cloth; \$16.95 softcover.

Haynes, Jane Isbell. *William Faulkner: His Lafayette County Heritage—Lands, Houses and Businesses, Oxford, Mississippi*. Ripley, Miss.: Published for the Seajay Society of Columbia, S.C. by Tippah County



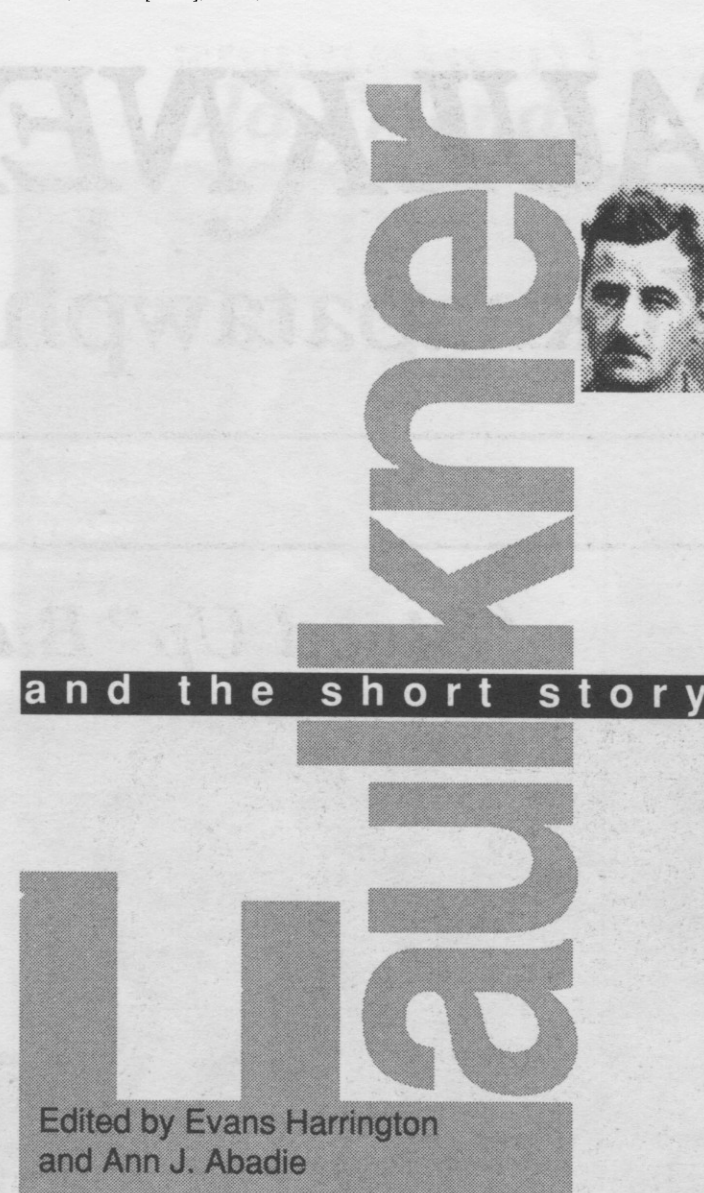
Historical and Genealogical Society, 1992. Foreword by James B. Meriwether. Illustrated with photos from the collections of Malcolm Franklin, Mrs. Etta Covington, Tommy Covington, Jack Cofield, W. R. Utz, Jane Isbell Haynes, Lane Tutor, Special Collections at the University of Mississippi, and the State of Mississippi Department of Archives and History. Published in an edition of 374 numbered copies at \$25.50 plus \$2.40 for postage and handling, and 26 lettered copies. Orders may be placed to the Tippah County Historical and Genealogical Society, c/o 286 North Perkins, Memphis, Tenn. 38117.

Kelley, Richard. "Faulkner is one world in the universe of Oxford." *The Commercial Appeal*, Memphis, Jan. 24, 1993. City Lights feature, p. 1. Kelley talks with Richard Howorth of Square Books, Barry Hannah, and Pamela Massey of the Oxford-Lafayette Chamber of Commerce on elements that define Faulkner's hometown today.

McCall, Michael. "Words and Music: Four Nashville songwriters compose an opera." *Nashville Scene*, Feb. 11, 1993, p. 17. McCall reports on the writing by Nashville's Dave Olney, Karen Pell, Tom House and Tommy Goldsmith of a one-act opera based on the first chapter of *Light in August*. An opera based on a Faulkner novel had been suggested by Michael Ching, artistic director of Opera Memphis. The treatment of *Light in August* premiered on February 12 at Memphis State University.

Mississippi Quarterly, Vol. XLV, No. 3 (Summer 1992). Special William Faulkner issue, Thomas L. McHaney, guest editor. Contents include "The dark land talking the voiceless speech": Faulkner and 'Native Soil,' by Peter Nicolaisen, and essays on *Absalom, Absalom!* by Pamela Dalziel, Heberden W. Ryan, Alain Geoffroy and Corinne Dale, plus reviews of recent works about Faulkner.

The Southern Review, Vol. 29, No. 1 (Winter 1993). Contents include "Fee, Fie, Faux Faulkner: Parody and Postmodernism in Southern Literature," by Michael Kreyling; "Mirroring the Racial 'Other': The Deacon and Quentin Compson in William Faulk-



ner's *The Sound and the Fury*," by Cedric Gael Bryant; and "Faulkner's Family Letters," a review by Panthea Reid Broughton of James G. Watson's *Thinking of Home: William Faulkner's Letters to His Mother and Father, 1918-1925*.

Teaching Faulkner, No. 2 (Winter 1993). Robert W. Hamblin, ed., Charles A. Peek, associate ed. Includes an advance review by Hamblin of Joel Williamson's *Out of the Garden: William Faulkner and Southern Culture*, due in April from Oxford University Press, and "Teaching Faulkner in Rome," by Sr. Mary Dolorine Pires, SS,CC, American University of Rome. The newsletter is published twice yearly by the Center for Faulkner Studies at Southeast Missouri State University, Cape Girardeau 63701. Annual subscriptions are \$5.

Verich, Thomas M. *English Magnolias: An Exhibition of Mississippi Fiction Printed in England*. With a Foreword by Glenn Horowitz, a Memoir by Richard Ford, and a Comment by Ellen Gilchrist. Catalogue for an August 6-October 6, 1992 exhibition in Archives and Special Collections at John Davis Williams Library, University of Mississippi. The illustrated catalogue gives publishing history and interesting notes on works published in England by Faulkner, Eudora Welty, Richard Wright, Shelby Foote, Tennessee Williams, Margaret Walker, Willie Morris, Elizabeth Spencer, Joan Williams, Berry Morgan, Walker Percy, Ellen Douglas, Larry Brown, Barry Hannah, John Grisham, Ellen Gilchrist, Richard Ford, and other Mississippi writers. Ford writes in his Memoir about his first visit to England, in 1986 at age 42, with Raymond Carver, Tobias Wolff and Elizabeth Tallent for public readings from their works. *English Magnolias* is in an edition of 500 copies, the first 50 of which are numbered and signed by Ford.

Wadlington, Warwick. *As I Lay Dying: Stories out of Stories*. New York: Twayne Publishers/Macmillan, 1992. Twayne's Masterwork Studies. Pointing out that Faulkner began writing the novel on Oct. 25, 1929, the

THE FAULKNER NEWSLETTER
& Yoknapatawpha Review

William Boozer
Editor

Dean Faulkner Wells
and Lawrence Wells
Publishers

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Albert R. Erskine, Faulkner's Editor At Random House

Albert R. Erskine Jr. of Westport, Conn., one of Faulkner's editors at Random House and for many years a close friend of Faulkner's, died February 3 in a Norwalk, Conn., hospital after a long illness. He was 81.

Originally from Memphis, Mr. Erskine was graduated from Southwestern there (now Rhodes College) and received a master's degree in 1939 from Vanderbilt University.

He taught English at Louisiana State University, where he was an associate editor of LSU Press and where he joined Robert Penn Warren, Cleanth Brooks and others in founding *The Southern Review*.

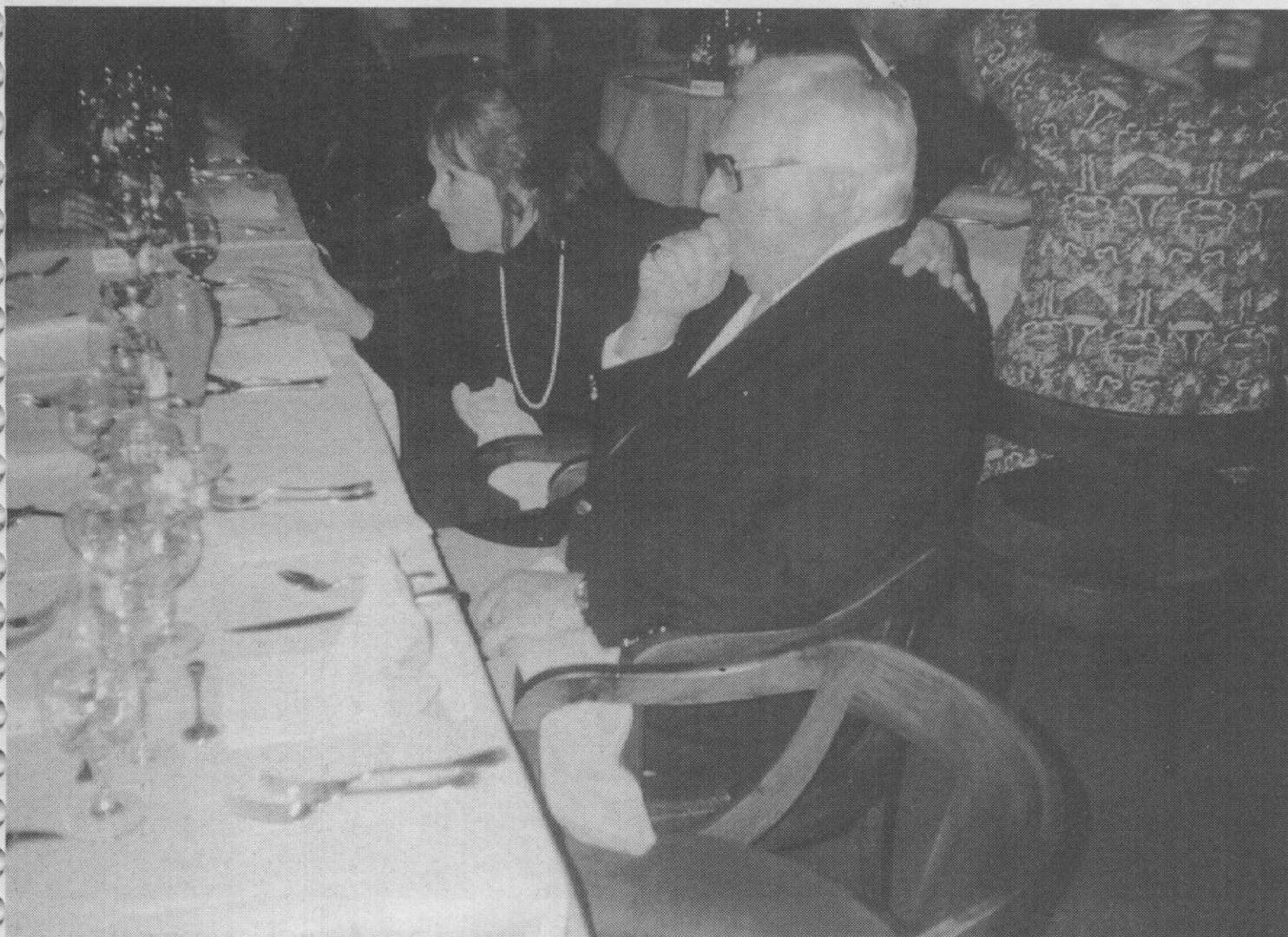
He served as an editor beginning in 1947 at Random House, where he later was managing editor and vice president and editorial director. He retired in 1987, but continued his association with Random House in a part-time editing capacity.

Other authors with whom Mr. Erskine worked as editor included James A. Michener, John O'Hara and Warren.

Mr. Erskine was married first to Katherine Anne Porter, the union ending in divorce. He is survived by his wife of 33 years, Marisa Bisi Erskine, and a daughter.

day after the "Black Thursday" Wall Street crash, Wadlington calls it the last major American novel written in the 1920s and the first major American novel published in the 1930s. The study is organized under two sections: "Literary and Historical Context," which treats the novel's impact and critical reception, and "A Reading," which ranges from "What Kind of Book is This?: Outrage and Family Secrets" to "Life after 'Meet Mrs. Bundren': Looking Beyond." xiv + 123 pp., including a chronology, notes and references, bibliography and index. \$21.95 hardback, \$7.95 softcover.

Talking Best of Bad Hemingway In a Clean, Well-Lighted Place



DISCUSSING PARODIES of Ernest Hemingway with other judges in the 13th annual International Imitation Hemingway Competition in Los Angeles in March are Dean Faulkner Wells and Ray Bradbury, author of *Fahrenheit 451* and other masterworks. Other judges helping select winners at Harry's Bar and American Grill were George Plimpton, Barnaby Conrad, Bernice Kert and Jack Smith.

Pappy-Papa "Feud"

(From Page 1)

Two students, R.M. Allen and Decatur Butler, took notes which they later showed to the university's public relations director, Marvin Black, who then quoted Faulkner in a news release.

When Faulkner saw a draft of the story he wrote W. Alton Bryant, chairman of the Ole Miss English Department:

"I just hate like hell to be jumbled head over heels into the high-pressure ballyhoo which even universities now believe they must employ: the damned eternal American BUY! BUY!! BUY!!! 'Try us first, our campus covers ONE WHOLE SQUARE MILE, you can see our water tank from twelve miles away, our football team almost beat A.&M., we have WM FAULKNER at 6 (count them: 6) English classes.' That sort of thing I will resist with my last breath..."

Hemingway was in Cuba when he read a report drawn from Marvin Black's press release in the *New York Herald Tribune*. He quickly wrote to his friend, Brig. Gen. C.T. (Buck) Lanham, asking him to tell Faulkner about his (Hemingway's) courage under fire. As a war correspondent Hemingway had been assigned to Lanham's 22nd Infantry Regiment during World War II. Lanham wrote Faulkner a three-page, single-spaced letter detailing Hemingway's heroism in combat.

Faulkner then fired off a letter of explanation to Lanham and sent a copy to Hemingway, saying that he was sorry for any misunderstanding and that he was aware of Hemingway's war record in both world wars. In a cover note to Hemingway he wrote:

"I'm sorry of this damn stupid thing. I was just making \$250.00, I thought informally, not for publication, or I would have insisted on looking at the stuff before it was released. I have believed for years that the human voice has caused all human ills and I thought I had broken myself of talking. Maybe this will be my valedictory lesson."

When the winner of the 1993 Faux Faulkner Contest is announced at the Faulkner and Yoknapatawpha Conference in August, the rift resulting from the "high-pressure ballyhoo" that Faulkner so despised will finally be laid to rest by Jack Hemingway and Dean Faulkner Wells.

In the meantime, speaking with the Associated Press by telephone from Los Angeles, Wells would only say, "I was stood up royally."

Faulkner Conference

(From Page 1)

Robert W. Hamblin, Southeast Missouri State University, Arlie Herron, University of Tennessee at Chattanooga, and Charles A. Peek, University of Nebraska at Kearney; and bus tours of Faulkner country.

Faulkner books, manuscripts, photographs and memorabilia will again be on display at the University's John Davis Williams Library. The University Press of Mississippi will conduct its annual exhibit of books about Faulkner published by univer-

sity presses, with still other repeat features during the week including films relating to the author's life and work.

Conference speakers at this writing, with others to be announced, are:

- Joseph Blotner, Faulkner biographer and professor emeritus, University of Michigan.

- Panthea Reid Broughton, professor of English, Louisiana State

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Faulkner at Ole Miss on Writers and Writing

(From Page 1)

stories that circulate around him, increasing the legendary atmosphere that surrounds him—have had to meet the noted writer, since public appearances on his part are in the nature of a literary event. No advance publicity was given to his visit to the campus because of his passion for avoiding such spotlighting. However, from the students who fired questions at him are available many of the answers he gave to their interrogation, and many are of a literary yard-stick caliber.

He named Thomas Wolfe, author of *Look Homeward, Angel* as one of the greatest contemporary authors, then listed second William Faulkner; John Dos Passos was third in his estimation, followed by Ernest Hemingway and John Steinbeck.

Questioned on that stroke of light which inspired him to start writing, he announced that it was strictly a utilitarian mood, prompted by an association with Sherwood Anderson back in the days of Prohibition when Faulkner asserted he was running whiskey for a bootlegger in New Orleans. Inferring from Anderson's vacation existence that all writers had it easy, he decided to try his own hand at turning out copy. Thus was begun one of the South's greatest writing careers.

His first effort was *Soldiers' Pay*, which he induced Anderson to ship to his publisher. Anderson made the one stipulation that he would not be required to read the production. Then, in typical Faulkner tradition, William took off for Europe as a deck hand on a freighter. While abroad, he received a check from the publisher for \$200—which he was unfortunately unable to cash.

Some of the questions posed were in something of this fashion: "What is your favorite character in your books, or do you have one?" to which he replied "the one I think I would enjoy talking to would be my detective lawyer. I think one of the characters I would choose is the Negro woman in *The Sound and the Fury*. Dilsey's a fine woman. I'm proud of her."

Asked if he ever felt influenced by the reading public, Mr. Faulkner answered in the negative, inasmuch as he never thinks of writing in terms of money. The subject of criticism was brought up, and Mr. Faulkner explained that he is not only intolerant of criticism, but even goes to the trouble to insult those people who think well of him.

He paid tribute to the greats of literature when he explained "primarily I'm not a prose writer, I'm a poet. I write that way because I can't write like Shakespeare and Shelley." Then he asserted that a writer can't be both an artist and a reformer, he must be objective.

He passed off as a symptom of the times the fact that women are writing detective stories, but professed to liking women poets "when they are good," naming Sara Teasdale and Emily Dickinson as two examples.

Asked various questions about authors and works, he referred to *Forever Amber* as trash, classified *Native Son* as a very good book while putting *Black Boy* in the propaganda category. He defined James Street, his Southern contemporary, as a "newspaper man," whose people are sound. But he was of the opinion that Mr. Street is lacking in imagination, that his intention is not to uplift but to tell the reader something. It was Mr. Faulkner's belief that the "artist has the intention of uplifting the heart."

He discarded the idea that style is everything by stating that this basis of writing is nothing, that technique is nothing, supplanting in their place the theory that they invent themselves as you go along and need them. And he laid down the rule of hard work for those ambitious to become authors, insisting that they would never get anywhere without the sweat of toil.

In the process of preparing a novel, he expressed the theory that a character does his own talking once he becomes alive, asserting that "you have no more control over him than you would an incorrigible child."

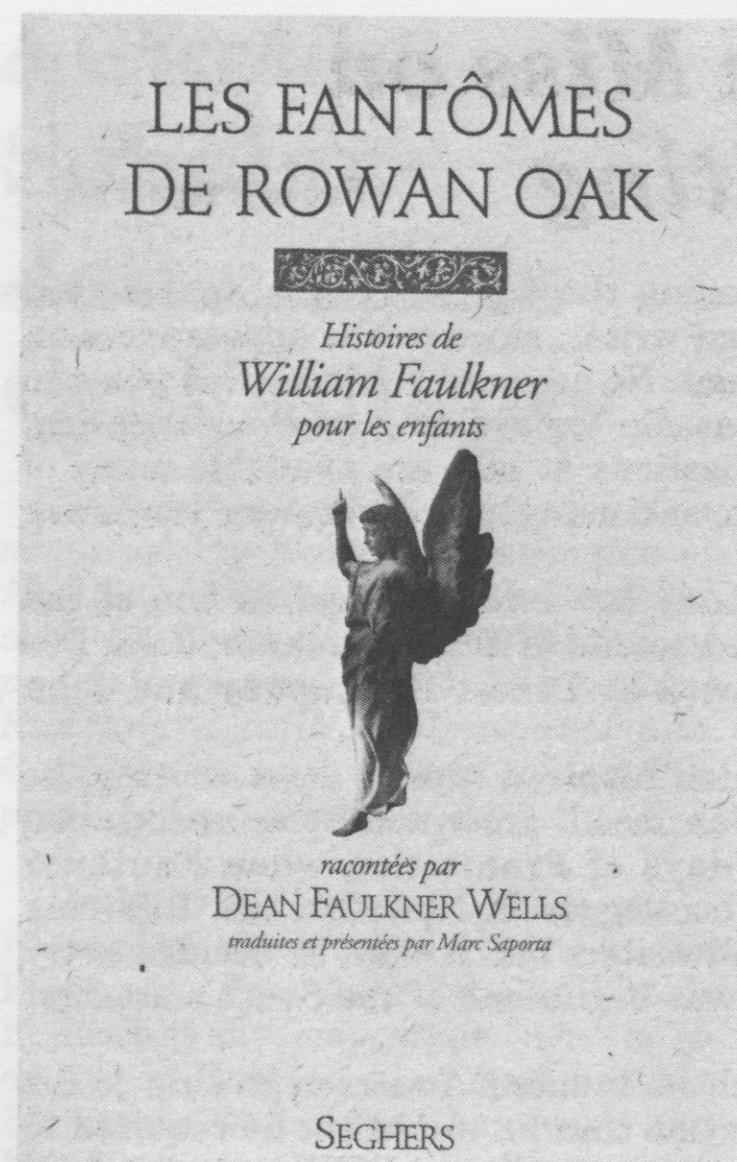
He claimed that Hemingway's style is synthetic, but added later that there is a great deal of Hemingway in his own novels.

He classified Shakespeare's works as the "case book of mankind," adding that if a man has a great deal of talent, he can use Shakespeare as a yardstick. He thought that perhaps Shakespeare might have wanted to become a prince, to have taken part in a tragic romance, but inasmuch as the Bard never got around to his desires, he wrote about it instead. The author added somewhat skeptically, "he also probably wanted to make money."

He paid the highest of tributes to Sherwood Anderson, reminiscing that "he was a sweet man. He was really a fine, unassuming, kind, generous—well really more kind than generous—he had known poverty too well to be really generous."

These and other statements Mr. Faulkner interlaced with hints to prospective authors, admitting that he was ashamed of *Sanctuary* because "I think it isn't honest." He stated that "the conception of that book is shameful," insisting that it was simply to "portray yourself to make a little money," and humbly asserting that "my whole intention was base."

(The article by Gene Roper, Jr. of Memphis, who served two years in Ole Miss public relations under Marvin M. Black, director, was drawn from notes made by two students. Roper was among Oxford townspeople and Ole Miss students who had roles in the filming of "Intruder in the Dust," where he is seen as a storekeeper's son who stops a fight. He retired two years ago as labor relations coordinator for Shelby County government at Memphis. Earlier, he served 15 years with RKO General in radio and television in New York, Detroit and Memphis, was executive assistant to Memphis Mayor Henry Loeb, and was human resources director and later president of the Memphis-Shelby County Hospital Authority.)



Ghosts of Rowan Oak Published in France, Spain and Japan

Three of the ghost stories that Faulkner told to children in his family in the 1940s are now being read in France, Spain and Japan.

They are "Judith," "The Werewolf," and "The Hound," recounted in *The Ghosts of Rowan Oak: William Faulkner's Ghost Stories for Children* by Faulkner's niece, Dean Faulkner Wells, who heard the stories at her Pappy's feet on the steps of Rowan Oak as a small girl.

Published in Paris in February, *Les Fantômes de Rowan Oak: Histoires de William Faulkner pour les enfants* is translated and introduced by Marc Saporta. The publisher is Éditions Seghers, a division of Éditions Robert Laffont, 31 rue Falguière, 75725 Paris.

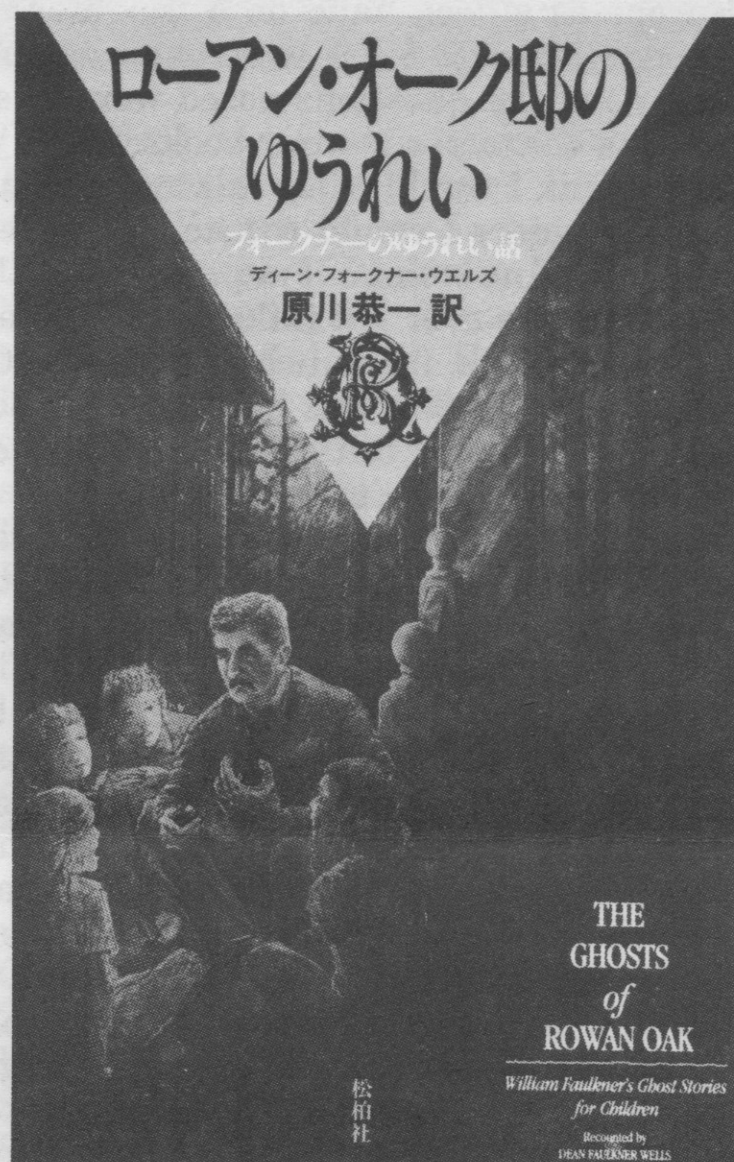
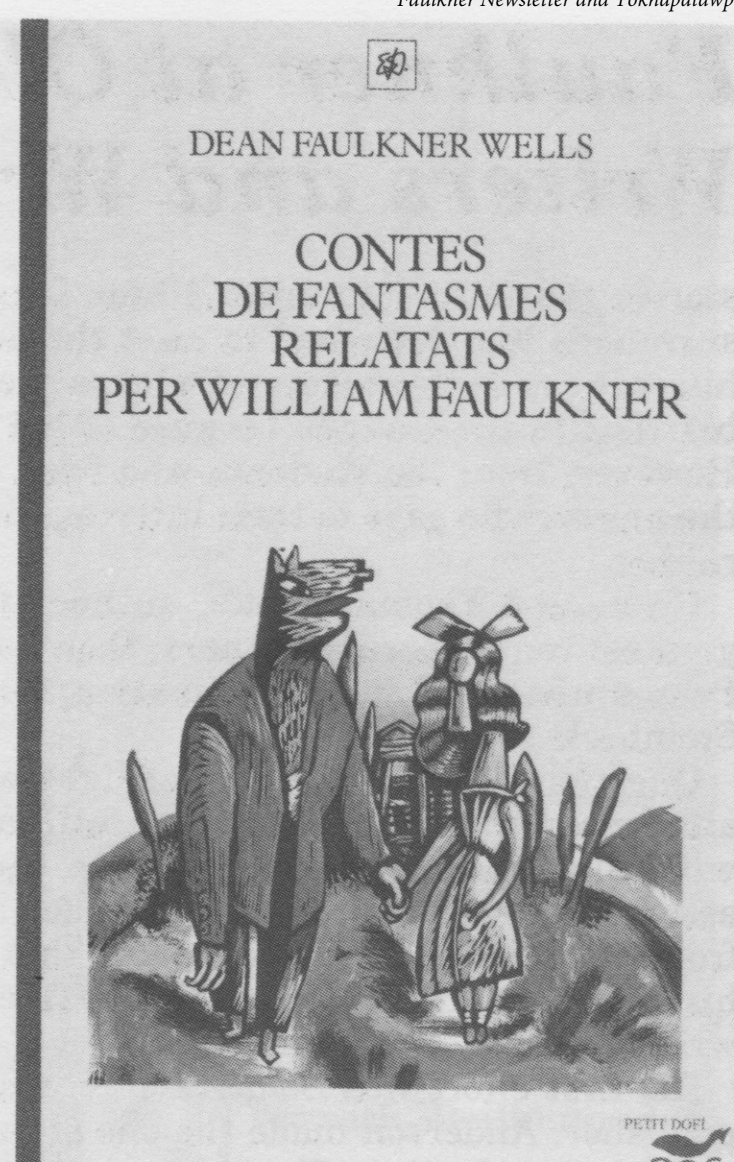
Ediciones Destino, S.A., of Barcelona, has issued *Contes de Fantômes Relatats per William Faulkner* in Catalan, the regional dialect of Catalonia, translated by Antoni Vicens. Also published by Ediciones Destino, in Castilian, is *Cuentos de Fantasmas Contados por William Faulkner*, translated by Francisco Segoirá. Those separate editions, illustrated by Tàssies and in the publisher's Little Dolphin series, are available from Ediciones Destino at Consell de Cent, 425, 08009 Barcelona.

Shohakusha Publishing Co. of Tokyo, which in 1985 published *Ghosts of Rowan Oak* in English, edited and with notes in Japanese by Hisashi Saito, has published a Japanese language edition translated by Kyoichi Harakawa. (See *FN*, Vol. VI, No. 2, April-June 1986, for Checklist notice and photo of dust jacket of the first appearance in Japan.)

The Tokyo printings in English and in Japanese are available from Shohakusha at 8-1, 2-Chome, Iida-bashi, Chiyoda-ku, Tokyo 102.

Ghosts of Rowan Oak was published originally by Oxford's Yoknapatawpha Press in 1980, with an introduction by Willie Morris.

In an afterword to the stories, Dean Faulkner Wells writes that anyone



strolling up Rowan Oak's driveway at twilight these years later "might still hear faint rustlings in the woods, catch a glimpse of shadowy movement, or sense the fleeting presence of vanished faces that keep the past alive, because the very walls of Rowan Oak contain the memories of countless magic evenings, of stories told and retold, the joy and sorrow of many generations."

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Postmaster Faulkner's Post Office



POSTCARD depicting the building housing the University of Mississippi Post Office (on the left), university store and barber shop was postmarked Oct. 16, 1924, 15 days before Faulkner departed the place as postmaster. The card, in color, is included in *In Hometown Mississippi*, an address and date book illustrated with postcards from the Forrest Lamar Cooper collection, published in October 1992 by University Press of Mississippi (\$15).

Faulkner Conference

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University; author of *William Faulkner: The Abstract and the Actual*.

- Susan V. Donaldson, associate professor of English, College of William and Mary; author of several essays on Faulkner.

- Michel Gresset, professor at the Institut d'Anglais, Université de Paris VII; author of *Faulkner ou la Fascination*, editor of the first volume of the Pleiade edition of Faulkner, and translator of Faulkner's *Selected Letters and Unpublished Stories*.

- Robert W. Hamblin, professor of English, Southeast Missouri State University; coeditor with Louis Daniel Brodsky of the five-volume *Comprehensive Guide to the Brodsky Collection* (University Press of Mississippi.)

- Evans Harrington, professor emeritus, University of Mississippi; director of the F&Y Conference since its inception in 1974; author of novels, short stories, literary essays, the script for the documentary film, *Faulkner's Mississippi: Land into Legend*, and the book and lyrics for *The Battle of Harrykin Creek*, a

musical comedy based on a Faulkner short story.

- Thomas S. Hines, professor of history, architecture and urban planning, University of California at Los Angeles; author of prize-winning biographies of architects Richard Neutra and Daniel Burnham.

- Martin Kreiswirth, associate professor, University of Western Ontario; author of *William Faulkner: The Making of a Novelist*.

- Thomas S. Rankin, associate professor of art and Southern Studies, University of Mississippi; a photographer whose *Sacred Space: Photographs from the Mississippi Delta* is to be published by the University Press of Mississippi.

Registration fee for the conference is \$150 for students, \$175 for Friends of the Center for the Study of Southern Culture, and \$200 for other participants. Full particulars on the six-day program may be obtained from the Center for the Study of Southern Culture, University of Mississippi, University, Miss. 38677; telephone 601-232-5993.

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